# THE KINEMATOGRAPH AND LANTERN WEEKLY.

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**Notice.**

Literary contributions and correspondence should be addressed to the Editor, Tottenham St., W.

All matter and copy of advertisements must be received by **six o'clock Tuesday** to insure insertion in Thursday's current issue.

**"THE KINEMATOGRAPH WEEKLY,"**
**9, Tottenham St., London, W.**
*Telegrams—"Heronicus, London." Telephone—4777 Gerrard.*

**American Agent:—**
**J. F. FAIRMAN, 311, Chauncey Street, Brooklyn, New York.**


# Kinematograph & Lantern Weekly

Aug. 13, 1908.

**Pictures and Dividends.** The recently issued balance sheets of several of our leading variety houses are full of interest to living picture enthusiasts. The Palace Theatre, the Alhambra, and the Empire—the three London variety houses where pictures are constantly "starred" and advertised—have each paid dividends of over 10 per cent., the Palace, after a record year, paying 20 per cent, while its profit for the year (£43,000) would, on its capital of £90,000, permit of close upon 50 per cent. It is instructive to note that the *Telegraph*, in an interesting comparison of the policy of these three houses, places the Biograph with Lottie Collins, Marie Lloyd, Albert Chevalier and others as the star attractions of the year 1898, when 20 per cent. was also paid. If the attractiveness of the Biograph at that period was on a par with the artistes mentioned, how should its value be stated at the present time, when it is a still more prominent feature of the Palace bill and the pictures have been improved? There can be no doubt that the living pictures did their share, with Marie Dressler, Evie Greene and Maud Allan, to swell the extraordinary receipts of the Palace, and members of the trade will be interested to observe how the turn, which has now the prestige of Urbanora, will draw in the year to come. It is interesting to note, by the way, that the Alhambra, Urbanora's old home, though paying a smaller dividend, did almost as well as the Palace, its expenses, on account of the ballet, being heavier than those of a purely "variety" house. The same remark applies to the Empire, to whose credit there stands the largest annual income (£135,362 in 1896), but the expenses of which made a smaller dividend necessary. Taking them all in all, the figures of all three halls are flattering to the living pictures, when it is remembered that in every case the latter are regarded as a star turn and not a method of enabling the audience to leave in comfort.

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**A Foreign Critic.** What is the reason for the deep solicitude for the purity of the *English* trade displayed by our enterprising American contemporary, *Views and Films Index*, in its issue of August 1st? *Views and Films Index* devotes a column of mysterious allusions to an advertisement with reference to the International Horse Show issued by one of our manufacturers, in which an apology was made for the fact that their subject did not include a portrait of the King leaving—the reason given being that His Majesty, owing to the weather, left in a closed motor brougham. The advertisement in question hinted that another firm's subject *did* include the departure of the Royal visitor, the inference being that that section of the film was not taken on the occasion—in trade parlance was "faked." Had this been the case we should imagine that too many evils were at the *Index's* door in America calling for attention, to allow them to devote so much space to a matter of purely English interest, but as it happens, such was *not* the case—the conclusion of the film in question *was* taken at the Horse Show and the carriage contained Princess Beatrice (who, we imagine, could not easily be passed off for the King) and her suite—the operator, deprived of his picture of the King, consoling himself with one of another Royal visitor.

# PATHÉ FILMS

**Unequalled throughout the World.**

## *A School Friend.*

Two ladies meet in the street, look at each other in surprise, hesitate, and come forward with hands outstretched. They have been school friends, but now one is richly married, while the other has linked her life to that of a man whose calling could be termed house-breaking, although he makes a show of having a trade of some sort. During lunch, at which Mr. and Mrs. Wealthy have been invited by Mrs. Make-up, the latter receives a false telegram summoning her to "the death-bed of her aunt," while in reality she goes to the house of her school friend, which she strips of its valuables with the aid of her husband. On discovering the theft, Mrs. Wealthy puts in a claim, and the two burglars are punished according to their craftiness.

Code Word, "Epiage." 610 ft. The Subject, £10 3 4
Toning, 15/-

## *The Unlucky Winner.*

In the small town of Catchit has been organised a lottery for the benefit of the victims of a great fire, the first prize being a South American animal. Old Peter being the winner, he walks about the town with his Peruvian Llama, which, struggling for freedom all the time, makes everybody run away in all directions. After various incidents, the troublesome llama lands at an important menagerie, where Old Peter makes up his mind to let him stay, for really it was too much in the way in his small cottage and town.

Code Word, "Enveloppe." 346 ft. The Subject, £5 15 4

## *The Border Limit.*

They had been on bad terms for some time, these two neighbours on account of a border limit which Roval always replaced a little further into Rochin's property, of this the latter was certain.

As ill-luck would have it, the ox-driver was in love with Roval's daughter, and a rival to Rochin's son with whom he picked a quarrel; but instead of killing the young man, it was the father who received the fatal blow, and everybody in the village said it was Roval who did it. When the police came to arrest him, his daughter went straight to the river, in search of oblivion. But the ox-driver having followed her confesses to his crime, and young Rochin who happened to be near, throws the murderer into the water, then he opens his arms to the girl, who is now ready to face life again and its sorrows and joys.

Code Word, "Epitre." 676 ft. The Subject, £11 5 4
Toning £1 1 0

## *The Beauty and the Beast.*

This film is the staging up of a fairy tale written by Madame Leprince de Beaumont, in which an incautious merchant is obliged to send one of his daughters to the dwelling place of a terrible monster. Yet, the beast loves the girl, and she, after pitying it, loves it for its kindness. This love causes the beast to resume its former state of human being, and they are married, and live happily ever after.

Code Word "Entrave." 626 ft. The Subject, £10 8 8
Colouring and Toning, £6 2 0

## *A Hydropathic Revenge.*

At the hotel:—An American lounging in a rocking-chair rings the bell near at hand. "My pipe" says he to the servant, who gives it to him and goes. Second ring:—"Tobacco" says the Yankee. The servant proffers the tobacco-pouch, and bangs the door on leaving the room. Third ring:—"A light" this time the servant is very exasperated. At 10 p.m. the American comes back to his room, and throws himself on the bed without undressing. He rings the bell and loosens a shower bath apparatus. The water pours down upon him, while the servant, looking through the key-hole enjoys the fun immensely. Not for long however, for the Yankee having seen him, makes him partake of a free bath.

Code Word, "Epinard." 346 ft. The Subject, £5 15 4

## *Animated Posters.*

The bill-sticker spreads his posters on the wall, and they all change into animated pictures, all very comical and charming.

Code Word, "Epopee." 198 ft. The Subject, £3 6 0

## *Wanted, A Son-in-Law on Trial.*

Now that every girl wants to get a position outside her home, as a barrister, or a doctor, etc., a mother, when she wants to choose her son-in-law, must make sure that he is domesticated. Mrs. Solid wants for her daughter a perfect husband, so she asks for one who knows how to do washing-up, carpet beating, floor cleaning, etc. Mrs. Solid is delighted with her future son-in-law, and she gives him her daughter in marriage, but the next day poor Mrs. Solid has a hard time, for he makes her do the housework for him.

Code Word "Epicerie." 577 ft. The Subject £9 12 4

# PATHÉ FRÈRES, LONDON

31-33, CHARING CROSS ROAD, W.C.

**The Largest Manufacturers in the World. Actual output of Films 80 miles per day.**

**Works & Studios—Vincennes Joinville le Pont, Montreuil s/Bois.**
**Branches—Brussels, New York, Berlin, Moscow, Vienna Milan, Amsterdam, Calcutta, Alexandria, Buenos Ayres, Rio de Janeiro, Mexico, Shanghai, Tokio.**

**Pathe's Films stand alone and ahead of all other makes in every respect—Photographic Quality Excellence in Staging, Steadiness, Colouring, Toning, Durability.**

**Jury at the Alhambra**

The manufacturers are much agitated by the rumour that Jury's have taken the place of Urbanora at this well known West End house. It was understood by many that this would in future be an "open house"—their own operator, their own films bought from all sources and everything in the hands of the manager. The fact that an exhibitor will run the show and place his own films before the public, creates the feeling that the subjects shown will be somewhat restricted. Special topical productions and sole right films are naturally kept for particular houses and the feeling has been expressed that an exhibitor would naturally desire to show these at all the houses at which he has charge of the pictures. There is no mistaking the enterprise with which Mr. Jury is running the Alhambra show. On Tuesday night for instance, the first film of the Quebec Pageant to reach England (one of Vitagraph manufacture), was shown exclusively for the first time and enthusiastically applauded by a large house.

# Prince and the Pageant.

Many were the applications for the sole rights to "kine" the Quebec Pageant, but the authorities set a high standard on the value of the subject and refused many well known English and American film makers, although they offered tempting sums for the privilege. Gaumont's—the pageant specialists as we have heard them styled—ultimately captured it, chiefly because of their previous good work in this direction.

That the subject was important is proved by the fact that it is the first time royalty has "Marconied" a message, the subject of which was living pictures. Sir George Garneau received the following from Earl Grey enclosing the Prince's Marconigram:—

Citadel, July 30th 1908.

My Dear Sir George,

I enclose a "Marconi" I have just received from His Royal Highness the Prince of Wales.

I feel assured that the people of Quebec will be only too glad to make the necessary arrangements to enable you to comply with His Royal Highness' desire. I would suggest that you should publish enclosed message in the newspapers and appeal to all concerned to help you to secure a reproduction of the Wolfe and Montcalm march which will enable the people of Great and Greater Britain, including all parts of the Dominion, to form some idea of the Pageant, which, under Mr. Lascelles' admirable management, has delighted so many thousands at Quebec during the past week. I remain, yours sincerely,

(Signed) GREY.

Sir George Garneau, Kt., Quebec.

Via Fame Point, Quebec.

Marconigram from Prince of Wales, H.M.S. Indomitable.

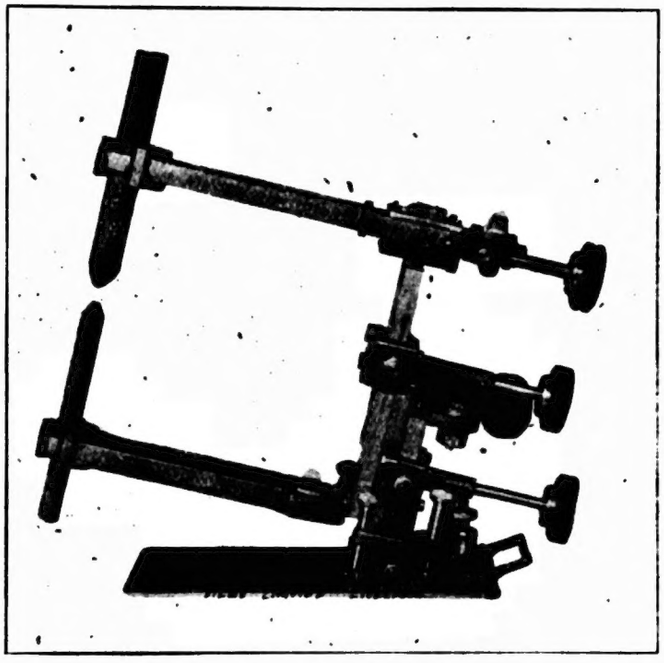
Governor-General, Quebec.

Earnestly trust it may be possible to cinematograph Wolfe and Montcalm march at performance of Pageant on Friday, also that the people of Great and Greater Britain may see record of a scene so significant and interesting. GEORGE.

Mr. Lascelles, the Master of the Pageant, gave every assistance and the Royal wishes were speedily carried out, and another pageant added to Gaumont's splendid repertoire. There should be a big demand for such a splendid topical and the fact that sole reproduction rights have been secured for the West End by Mr. Stoll at the Coliseum and Hippodrome shows what value this enterprising manager sets on the Pageant as a star turn.

# The 'Challenge' Arc Lamp.

Messrs. Films Ltd., of 18-20 Manchester Street, Liverpool, have secured an enviable reputation for thoroughness during their comparatively short business lifetime, both as renters of films and vendors of apparatus. We have just received from them a specimen of the "Challenge" arc lamp which they recently marketed, and after a careful inspection of the workmanship and trial of the various movements we have no hesitation in recommending it to showmen. In workmanship it is well up to the firm's standard, and in addition it is cheap in the true sense, that is to say, no money has been spent in giving it a flash appearance; the whole of the £3 3s. for which the lamp is sold being charged for features of a practical value.



In appearance, the "Challenge" arc lamp, though, as we hint, not so elaborately finished as others, is compact and clean looking. It has means for raising and lowering, side movement, screw motion for the top carbon, to adjust arc, rack adjustment for carbon feed and double screws permitting tilting. Insulation is by means of mica and is guaranteed. The carbon holders are a great improvement on some of the old patterns, the adjustment being from the back, and the holders will take carbons up to 25 m/m. The lamp will take up to 100 ampères, and the milled heads are arranged to come outside the lantern body.

Taking this lamp as a whole, we think that for its price, it is one of the best designed for general use we have seen, and likely to wear well even if it suffers occasional rough usage. Certainly buyers would find it well worth while investigating its qualities for themselves.

**Readers will do us a favour by mentioning the "Weekly" in any communications with Advertisers.**

# WALTURDAW.

## The Pirate Ship.

A splendid example of staging, this film takes us back to the days when piracy was a feature of the high seas. The film opens with a view of the pirate ship sending a broadside shorewards. The second scene shows a sitting room. One of the shots from the pirates' cannon crashes through the window and fills the room with smoke, but a black servant pluckily picks it up and throws it out. The shutters are then hastily shut and barricaded, and the small household—a young husband and wife and the servant—prepare to defend themselves. The pirates land a large party and the three are captured, after a gallant resistance, and carried to the pirate ship, where the black is made to walk the plank. He succeeds in swimming ashore and reaches a coast-guard station, and a party of tars are soon off to the rescue of the husband and wife, which is safely effected, the pirate ship, with all aboard, afterwards being blown to pieces. This film is throughout of excellent quality, the acting good, and the costumes accurate in every way.

**Length 350 feet.** **Price £8 15s. (less 33⅓ p.c.)**

## For His Child's Sake.

To obtain food for a starving wife and child, an out-of-work man assaults a gentleman who refuses him alms, and is taken in charge and sent to prison. He succeeds in effecting his escape in convict dress, and an exciting chase follows over land and water, the fugitive at last reaching his home, to find his wife dying. The sorrow, with the privations he has undergone, prove too much for the convict, who falls lifeless as the warders enter to recapture him.

**Length 460 feet.** **Price £11 10 (less 33⅓ p.c.)**

## A Week in Russia.

A travel series of excellent quality, giving a remarkably vivid idea of the customs of the Russian people, the severity of the climate, the splendour of the ecclesiastical buildings contrasted with the squalor of the peasants' houses, etc., etc. Among the Scenes are Street Scenes in St. Petersburg, showing the extent to which sleighs are used in the snow; St. Catharine's Church, St. Petersburg, a magnificent specimen of the ornate architecture of the Greek Church; Ice Breakers at work, preparing ice blocks for export to warmer countries: Novgorod, the famous fair, street scenes, etc.; Moscow, Napoleon's Cannon. A Bear Hunt.

**Length 468 feet.** **Price £11 14 (less 33⅓ p.c.)**

## Something on his Mind.

The Hero is worried by the receipt of bills which he cannot pay, by visits from importunate creditors, and by the tradespeoples' refusal to supply him, except for cash. To add to his miseries, his wife goes out shopping and leaves him to mind the baby. Hubby places the infant in the cupboard and forgets where it is; then puts it in the oven in place of the ham, and affectionately nurses the latter; at last setting the stove alight, and bringing in the fireman.

**A GREAT COMIC.**

**Length 535 ft.** **Price £13 7 6 (less 33⅓ p.c.)**

## The "Walturdaw" Co., Ltd.,

— 3, DANE STREET, HIGH HOLBORN, LONDON, W.C. —

Telegrams: "ALBERTYPE, LONDON." Telephone: 4707 Holborn.

**FOUR PENCE per foot nett.**

# VITAGRAPH FILMS.

THE FILMS OF QUALITY.

**FOUR PENCE per foot nett.**

**Made in America. Sold all over the World.**

## A Rustic Heroine

**Or, In the Days of King George.**

*Copyright, 1908, by The Vitagraph Company of America.*

During the absence of an English farmer, his daughter and the stable boy are overpowered and the house robbed. The girl resorts to a very clever trick, drugs the roughs and secures help before they recover; finally landing the half stupefied thieves in prison.

**Length 630 ft. Code "Rustine."**

## The Patriot

**Or, THE HORRORS OF WAR.**

*Copyright, 1908, by The Vitagraph Company of America.*

A farmer leaves his plough to join a squad of retreating soldiers. They are forced to take refuge in an old farm house. Are captured by the enemy and led out to be shot. The farmer's wife searches for her husband and arrives on the scene just as he and his companions are shot. **A Thrilling War Drama.**

**Length 388 ft. Code "Patri."**

## THE CHORUS GIRL

*Copyright, 1908, by The Vitagraph Company of America.*

A woman forced by fate to support herself and baby is employed as dancer in a ballet. The infant takes sick and is left in care of a neighbour whilst the mother goes to the theatre. During the performance the baby dies, while the mother is dancing gaily. She returns home, falls fainting to the floor in grief.

**Length 190 ft. Code Word "Chogir."**

**SELLING AGENTS:—Spain, Barcelona; Hungary, Badapest; Italy, Turin; Argentine Republic. Buenos Ayres; Germany, Berlin and Hamburg; Denmark, Copenhagen.**

**Note Change of Address:**

**Telephone 14277 Central.**

THE

**Telegrams: "VITGRAF, LONDON."**

# VITAGRAPH COMPANY OF AMERICA,

**25, Cecil Court, Charing Cross Road, London, W.C.**

NEW YORK: 116, CHICAGO: 169, Randolph St. PARIS: 15, Rue St. Cecile.

4d. per foot.

# VITAGRAPH FILMS

4d. per foot.

—THE FILMS OF QUALITY.—

# Quebec Tercentenary Celebration

The Prince of Wales landing at the guests' wharf, Quebec, and being welcomed by Sir Wilfred Laurier, Premier of Canada, the Mayor of Quebec, and other dignitaries.

Exquisite views of the Prince decorating the Monument of Champlain and receiving the official guests of the nations, including Vice-President Fairbanks and the representatives of France, Australia and Canada.

The grand historical procession composed of prominent citizens of Quebec, garbed in the beautiful and picturesque costumes of the Fifteenth Century.

An inspiring picture of the great military review before His Royal Highness, the Prince of Wales, on the Plains of Abraham.

**Length 930 ft. Price as Usual 4d. per ft.**

Code Word "QUEBEC."

QUALITY UP TO THE USUAL STANDARD OF VITAGRAPH PRODUCTIONS.

**Orders filled in rotation as received. Showmen send in your orders at once. This picture should be seen by every patriotic Britisher.**

**Note Change of Address:**

Telephone 14277 Central.

THE

Telegrams: "VITGRAF, LONDON"

## VITAGRAPH COMPANY OF AMERICA,

***25, Cecil Court, Charing Cross Road, London, W.C.***

NEW YORK: 116, Nassau St. CHICAGO: 169, Randolph St. PARIS: 15, Rue St. Cecile.

# THE WEEK'S NEWS.

### At the Wedding of Mdlle. Fallieres,

daughter of the President of the French Republic, to M. Jean Lanes, Secretary of the Elysee, in Paris on Monday, there were scores of photographers and kinematograph operators, whose excited antics amused the President's daughter.

### Pictures in Australia.

West's Pictures, under the direction of Mr. T. J. West (who is now in London) have now no less than five distinct shows going in Australia—at Sydney, Brisbane, Melbourne, Perth, and Kalgoorlie—while Adelaide will follow. They employ in all upwards of 300 people.

### Oh! That Comma.

A miscellaneous advertisement in our pages last week was made ridiculous by the transposition of a comma by the intelligent compositor. The advertisement should have read "Performances take place in open air grounds, and all apparatus and lighting must be included." We regret that by putting the comma after "air" the wants of the advertiser were misunderstood. The advertisement is repeated in this issue.

### Saw Himself Defeated.

According to the *News of the World*, included in the large audience which followed the excellent series of bioscope pictures at the Empire, illustrating the concluding stages in the Marathon race, was one for whom the pictures had an almost tragic interest. It was Dorando. The little Italian was oblivious of everything around him as he watched the pictures, and when the last painful scenes were thrown on the screen he was visibly affected.

### Shows Safe in North London.

A reporter from the *Islington Gazette*, inspired by the recent slight accident at the "Islington Palace" where an all-picture programme is given, has paid a visit to all the places of entertainment in North London which use the bioscope. After interviewing the managers and inspecting the iron boxes and other contrivances used to secure the safety of the audiences, he comes to the following conclusion. "The London County Council does some queer things occasionally; but so far as the safety of the public is concerned, that body may be relied upon to do its duty all the time."

### Urbanora.

In order to complete a series of "Urbanora" animated pictures of natural history subjects, the Charles Urban Trading Co., Ltd., has just taken a life-motion record of an eight-feet Indian python killing and subsequently devouring two rabbits. Though highly instructive from a naturalist's point of view, this material is quite new to the kinematograph, and, the subject being unobtainable at the Zoological Gardens, the scenes had to be taken on the roof of the Urban Studios in Wardour Street.

### To Prevent Fires.

Recently the London County Council made an inspection of a simple and inexpensive device for quenching a film fire. The representatives of the Architect's Department and of the Fire Brigade seem to have been satisfied with the automatic and effective working of the apparatus, and the following motion has been unanimously passed by the Council: "That an addition be made to the kinematograph regulations requiring the use of some apparatus for immediately and antomatically extinguishing fire in the event of the film becoming ignited." Exhibitors should remember that the tendency of provincial licensing bodies is to adopt the L.C.C. regulations and should take care to have their instrument fitted as required.

### "Urbanora" at the Palace Theatre.

There has just been included in the "Urbanora" exhibit at the Palace Theatre a full series of animated pictures of what cannot be regarded other than as the most memorable Cowes week—alike from a national, a social, and a sailing point of view—that has ever been celebrated on the waters of the Solent. The scenes, which were expressly taken for this theatre by the Urban operators and are singularly clear in definition, include close views of Shamrock, Germania, Cicely, Britannia, Creole, Carina, and other racers of all classes, as well as the splendid cruiser Indomitable, and a delightfully intimate picture of their Majesties on board the Royal yacht.

### The Busch Optical Co.

send us a nicely got-up case in which their principal catalogues of cameras, lenses, etc., are bound together with some delightful photographs secured by means of their apparatus. The latter form a charming series of pictures, which speak highly of the quality of the goods made by the firm, and the catalogues are also full of illustrations and matter of interest to all grades of photographers. We note that in the catalogue of lenses two special lenses for kinematograph work are listed. Photographers and kine-photographers should make a point of applying for a copy of this catalogue to the Busch Optical Co., whose address is 35, Charles Street, Hatton Garden, W.C.

### Pictures of the Wright Aeroplane.

On Monday the 10th inst., the famous Wright brothers, of the United States, made a trial of their apparatus at Le Mans near Paris. Mr. Wilbur Wright, while planting some stakes in the ground, observed that his doings were being recorded by a kinematograph apparatus, and he had the operator removed from the enclosure. Then, noticing that some of the onlookers in the shed were using field glasses, some of which bore a suspicious resemblance to cameras, Mr. Wright ordered that the shed should be closed. At ten o'clock the doors were re-opened, and as soon as the aeroplane and other apparatus has been brought out Mr. Wright allowed kinematograph pictures of it to be taken, while maintaining his prohibition against still photography.

### Friese-Greene Patents, Ltd.

A new company with the above title was registered July 23rd, with a capital of £2,400, in £1 shares. Objects: To acquire the rights and interest of A. Ramsay in certain patents, inventions and rights comprised in an indenture between G. W. Chapman, W. Friese-Greene and C. J. Morris, and to carry on the business of manufacturers and exhibitors of and dealers in cinematographs, kinematographs, bioscopes and other apparatus, etc. Private company. The first directors (to number not less than two nor more than five) are: A. Ramsay, W. Friese-Greene and A. S. F. Morris. Qualification £10. Remuneration, £25 each per annum. Registered office, 64, Victoria Street, Westminster.

### Accident at Glasgow.

An accident, which fortunately, was not attended with serious consequences, occurred during a kinematograph performance in Hengler's Circus, Glasgow, last week. While one of the films was being shown a loud report took place, and this was succeeded by flames reaching to the side galleries. The affair, which lasted not more than a minute, naturally created considerable alarm among the audience, especially those seated in the gallery. The fears of the people were speedily calmed by the manager, to whose promptitude in appearing on the stage is due the credit of averting a stampede. It is understood that the damage was confined to the kinematograph. The audience was at once dismissed from the building, tickets for future performances being distributed.

### Pictures to Extort Confession.

A weird ceremony took place last week in the Palais de Justice, Paris, in connection with the recent murder of the banker Rémy. Courtois, one of the servants, confessed to his participation in the crime, stating that he and the butler, Renard, entered the banker's room and stabbed him to death. Renard denies this, and the examining magistrate has been unable to wring a confession from him, although he has tried to do so by every means in his power. With a view to frightening Renard into confession by enacting his crime before him, the murder is said to have been reconstituted in the Palais de Justice before a kinematograph. The room was arranged as much like the banker's bedroom as possible. Courtois stripped and a detective also stripped and impersonated Renard. A second detective on the bed impersonated the unfortunate banker. The two men fell upon the banker with such savagery that his body was thrown on to the ground and rolled into the position in which it was found after the murder. The kinematograph will reproduce the murder very realistically. It is intended to give a special performance of the crime as it appears upon the film before Renard and the examining magistrate, in the hope that the surprise and horror of it will make the wretched man confess.

# FILMS

**I**mproved and up-to-date SERVICE.

**L**et a Reliable Firm do your Hiring Business.

**M**ost of the successful Showmen in the Country are our Customers.

**S**o if you are hesitating, stop right now and adopt the PREMIER Service.

# LIMITED

**I**mmediate attention to all enquiries.

**M**oderate charges.

**I**mprovement on our system impossible.

**T**ry us once and you are our customer for ever.

**E**verything pertaining to Kinematography.

**D**on't be mislead by idle statements; we have no waste BUTT

**(but we have the BEST ONLY from every maker).**

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**18 & 20 Manchester Street, LIVERPOOL.**

### The Star Film Co.

Tell us that next week they issue a film depicting the startling imaginary adventures of motorists from New York to Paris. From what we are told this is likely to be in the best Melies vein and showmen should be interested in the special description we publish next week.

### Mr. Cook Opens

Mr. Sidney Cook and a talented company of entertainers from Australia commence a season of eight nights at the Association Hall, Leicester, this week. The entertainment comprises mainly animated pictures of Australian life, taken by Mr. Cook (who will describe his adventures in an early issue of the WEEKLY).

### Mr. G. F. Bauerdorf,

of Williamson Dressler & Co., Ltd., returned from a Continental trip a few days ago for a short stay at the London office prior to returning to America on Saturday next on the *Lusitania*. Members of the trade on this side will be interested to hear that in Mr. Bauerdorf's view there is a great future for living pictures in England. We are admittedly a long way behind other countries still, but Mr Bauerdorf does not share the view held in some quarters that we are destined to permanently linger in the rear, and pointed out that if Englishmen would not take steps to exploit the field, Americans were likely to do it for them. He had knowledge of twelve American showmen who had opened comparatively recently and others were coming over every day.

### Licence Necessary for Shows with Music.

A case of considerable interest to the amusement world was heard at Yarmouth, where a new hall has been erected on the Parade. The hall is utilised for continuous kinematograph exhibitions, and a piano supplies the accompaniment, songs occasionally being sung, illustrated by pictures. The police took proceedings for keeping the hall open without a music license. The magistrates were asked to determine whether the music was subsidiary, or formed the main part of the entertainment, a point upon which no authoritative legal decision has yet been given. The Bench by a majority considered the music a substantial part of the performance, and convicted, imposing a £5 penalty for the first day, and £1 for each day following. It is intended to carry the case to a higher court.

### Obituary.

The death took place on the 7th inst., after a long illness, of Mr. William Charles Hughes, of "Belvedere," Woodside Park, N., at the age of sixty-four. The deceased gentlemen formerly carried on business at "Brewster House," Mortimer Road, Kingsland, N., as a specialist in optical projection, and was the inventor of the "Pamphengos" lantern, and he only retired some four years back. He was well known throughout the trade and highly respected for his courteous and kindly manner, and his demise is much regretted. The funeral took place at Olney Park in the family vault on Tuesday, a large assembly being present, which included Messrs. H. Woodruff, C. D. Bishop (successor to deceased). W. F. Fox, W. Goudge, H. Hardy, John Lloyd (Secretary of the Shoreditch Y.M.C.A., of which deceased was a prominent worker), W. C. Himes, A. Trickett, F.R.C.O., J. F. Loveday, F. Wainger (City Temple Choir), J. Berry, Rev. J. Ellis (who officiated). F. Jefferson, E. Marsh, W. E. Hinton, W. H. Long, H. Alexander, J. Crowther, F. Jones, W. Adams, J. Westley, G. Chapman, A. Crawford, etc., etc. There were many floral tributes.

# Latest from America.

In a special article in the *Moving Picture News* Eberhard Schnieder affords some interesting glimpses at early living picture history. "Very few moving picture men of the present know," he says "that this (the F.S.A.) is not the first association in this country started for the protection of the business. In 1900 a similar trust was formed by the Edison Co. There were only a few in the business, amongst others the following members: Edison Co., Kinetograph Co., Vitagraph Co., and myself—initiation fee £5. Each party had to contribute a certain percentage from each show, except the Edison Co., who agreed to protect us from cheap skates on the strength of their patents. It happened that one company reported hardly any shows—evidence of a violation—and the trust went out of existence. The films we had at that time were such that the public walked out when the pictures were due on the programme. The films of domestic make were bad. The only films by which the public could be held were dupes, captured, pirated, reprinted films, from European originals—all films of Melies, Houdin, Pathé were promptly duped. These films of superior photographic work and sensible action were the best on the programme. Melies' mystical action was very much appreciated in America, also Pathés, and the productions A Trip to the Moon, Robinson Crusoe, Ali Baba, Gulliver's Travels, Samson and Delila, William Tell, Marie Antoinette, Sleeping Beauty and many others were offered to the public as Class A and Class B films, stating on the catalogues that the titles and films were copyrighted, making the general public believe that these films were original. A catalogue of 1905 prints page for page a list of films, the latest Pathé films, sold for 11 cents per foot. These films had all been duped from prints and offered and sold to the deceived exhibitor as originals. A warning notice on the front page of every catalogue warns the public from dupes!"

Illustrating his statement as to the prevalence of piracy Mr. Schneider tells the following story which he states is as it was told him by Mr. Melies himself:—"Knowing that Lubin of Philadelpha dupes my films, I went there one day, asking for one of my productions. Lubin did not know me; I had never seen him before. The picture Trip to the Moon was the one asked for. Noticing a little square black spot on each of the successive pictures I introduced myself and said I was Melies. Melies of Paris. Lubin paled, perplexed; a moment of silence: 'Mr. Melies, I am glad to meet you. Well, don't you know, Mr. Melies, it took my man two days to scratch your trade mark out of the film?' Tableaux."

Indianopolis has had a bad attack of nickelodeonitis. Three years ago a man who had been in the shoe business in Minneapolis, came to Indianapolis with a little money and with it opened a "5-cent theatre," which he named "The Bijou," in a vacant storeroom. That was the beginning, but though Indianapolis people had for some time been seeing moving pictures—and of course liking them—as the final act of vaudeville shows, they did not take quickly to a moving picture show.

Southerland (which was the pioneer's name) had a difficult time for the first six months keeping the doors open and the lights going. But that time has passed. The merits of the 5-cent show carried it through and out of that beginning Southerland to-day has a string of four 5-cent theatres in Indianapolis, is playing to 6,000 people a day and is paying more than £3,000 a year in rents for his four locations in Washington and Pennsylvania Streets. From this beginning have sprung not only this chain of theatres, but also seventeen other 5-cent theatres, making the total of twenty-one in the city. In addition 10-cent moving picture shows are running in the English and Grand Opera Houses and a full fledged little 10-cent theatre, the principle stock in trade of which is the moving picture, has been built in the downtown section of the city this Summer.

Two new picture and vaudeville houses are building at Peoria, Ill. Up to the present time Peoria has had but two motion picture houses, though the census claims 80,000 inhabitants. Heretofore moving picture men for some reason have fought shy of Peoria, owing perhaps, to the fact that good locations were hard to get, but after negotiations of some twelve months, an exhibitor has secured two of the best locations in the city.

# Correspondence.

[We do not accept responsibility for the views expressed by our correspondents.]

## QUEBEC PAGEANT.

TO THE EDITOR, "KINEMATOGRAPH AND LANTERN WEEKLY."

SIR,—From paragraphs in recent issues of your journal we understand that friendly competitors advertise the exclusive photographic rights for the taking of this historical picture.

We do not claim to have had the exclusive rights to kinematograph this celebration, but we claim to have obtained the finest and exclusive positions for taking this great film. No trouble is too great, no expense too heavy to incur, when Vitagraph negatives are being made and the fact that we are issuing this splendid topical subject at the usual rate of 4d. per foot shows we are studying our friends the exhibitors and showmen.—

Yours, etc.,

THE VITAGRAPH CO.
G. H. SMITH, Manager.

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**Gorgeous Pageant.**

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THE URBAN CO. A
SUBJ

To The Editor, "Kinematog

Sir,—Comments upon th in medicine and surgery, wh under sensational headlines section of the Press, have a called forth prejudiced sta ficient premises, in certain their turn, and in the inte tional progress, demand re ments and professional cr deplored; they can serve while they indisputably put of progress.

That the kinematograph an instrument which has c generally recognised both a equally true that, used prof danger than existed under pr Objections to its adoption ar are being uprooted, and the convince the sceptical and favourably inclined that th one of the best and sure scientific and general instruc

Recognising its possibiliti past thirteen years has labo and unselfishly, by the sacr the interest of science and member of the medical and fact that his enthusiasm pr municated itself first to his gradually to various distin who recognised the value o the righteousness of his cau the adoption of the syste comparatively small field o remunerative, had no weigh

Professional assistance an were only secured upon the freely given—to be strictly abroad, that no profane use shall be made. The reputa depends upon his good fait Admiralty authorities and o ed contracts to him for se whenever necessities of S demand.

The use of medical pic unethical and unprofessional circumstances whatever, be whole principle of the substi for the present still-life prod is that the photographic s camera is widened. The operatives into the sacred a and operating theatres is n student, with a knowledge familiarise himself with th conditions which hedge the camera would equally apply

Pictures of surgical op secured, but the chances of

## THE URBAN CO. AND EDUCATIONAL SUBJECTS.

To The Editor, "Kinematograph and Lantern Weekly.'

Sir,—Comments upon the use of the kinematograph in medicine and surgery, which have recently appeared under sensational headlines in a relatively unimportant section of the Press, have attracted some attention, and called forth prejudiced statements, based upon insufficient premises, in certain medical journals, which, in their turn, and in the interest of scientific and educational progress, demand refutation. Such Press comments and professional criticisms are equally to be deplored; they can serve no possible good purpose, while they indisputably put back the hands of the clock of progress.

That the kinematograph in science and education is an instrument which has come to stay is a fact now generally recognised both at home and abroad. It is equally true that, used professionally, there is no more danger than existed under previous photographic systems. Objections to its adoption are being overcome, prejudices are being uprooted, and the kinematograph bids fair to convince the sceptical and confirm the opinions of the favourably inclined that the moving picture method is one of the best and surest for conveying technical, scientific and general instruction.

Recognising its possibilities, one layman during the past thirteen years has laboured quite as indefatigably and unselfishly, by the sacrifice of time and means, in the interest of science and suffering humanity, as any member of the medical and surgical professions. The fact that his enthusiasm proved contagious, and communicated itself first to his official scientific staff, and gradually to various distinguished medical scientists who recognised the value of the innovation, is proof of the righteousness of his cause, and the knowledge that the adoption of the system will, by reason of the comparatively small field of development, never prove remunerative, had no weight with him.

Professional assistance and scientific acknowledgment were only secured upon the most rigid guarantee—most freely given—to be strictly enforced both at home and abroad, that no profane use whatever of medical subjects shall be made. The reputation of Mr. Charles Urban depends upon his good faith, and this is recognised by Admiralty authorities and other bodies, who have granted contracts to him for securing confidential pictures whenever necessities of State and other exigencies demand.

The use of medical pictures for popular lectures, unethical and unprofessional advertising, will, under no circumstances whatever, be countenanced. In fact the whole principle of the substitution of the motion picture for the present still-life production in our medical schools is that the photographic scope and usefulness of the camera is widened. The introduction of non-medical operatives into the sacred atmosphere of clinical wards and operating theatres is not a necessity; any ordinary student, with a knowledge of photography, could soon familiarise himself with the kinematograph, and the conditions which hedge the reproduction of the ordinary camera would equally apply.

Pictures of surgical operations abroad have been secured, but the chances of their use in this country are infinitesimal, by reason of the fact that the demonstrator and his assistants are in evidence. The necessity for their inclusion does not exist, and the value of the picture by the elimination of every recognisable feature would be increased by the corresponding enlargement of the field of operation and manipulation of the instruments in expert hands.

The value of such pictures to medical men abroad, who have few opportunities of familiarising themselves with the clinical methods adopted by home experts, is proven by the numerous professional enquiries constantly received.

The chief aim, however, of this communication, is to place out of court the idea that the motion picture could or would be used for profane purposes, and to enforce the contention that no possible objection can be made to the kinematograph which does not equally apply to the still life camera in use at all hospitals and medical schools.

THOMAS CLEGG.

## "KINEMATOGRAPH DANGERS ENDED."

To the Editor, "Kinematograph and Lantern Weekly.'

Sir.—We noticed in your columns recently, a letter from Mr. Reynolds of the London County Council, who has taken such interest in kinematograph entertainments, and has given so much time and thought to the attainment of the end which all concientious and responsible workers in the kinematograph trade so earnestly desire, namely the removal of danger from or panic in connection with Living Picture entertainments.

Mr. Reynolds, in his letter, refers to some fire extinguishing device claimed to be infallible, which had come to his notice, and we therefore write to state that we have for some considerable time been experimenting with such a device, and are now prepared to put same on the market. The arrangement is specially designed for use with our Professional Chrono and it reduces the risk of fire or panic to an impossibility. The arrangement consists of a specially designed fire proof film protector, attached to which is a patent Gaumont Extinguishing device, which immediately stifles any fire which through carelessness, ignorance, or accident, might arise on the short length of film which is necessarily unprotected while running through the mechanism. We have tested this device ourselves in all manner of ways, and are prepared to challenge any operator who has same in use according to directions, to burn his spools at either end of the machine through any of the ordinary causes of out-breaks.

Full particulars of this apparatus, which we are only just ready to put on the market, will be given in our forthcoming new catalogue. We ask you to permit us to state that the object of this letter is by no means mere trade publicity, but is dictated by a sincere regard for the public protection, that duty which is of such vital importance to every person making money through kinematograph entertainments, and which we fear does not sometimes receive the attention it should command.

Yours truly,
THE GAUMONT CO.,
A. C. Bromhead, *Manager.*

**At Hengler's Circus,** Glasgow, the films shown last week included Napoleon and the English Sailor, Indian Love Story, Tommy in Society, Reckless Horseman, New Arrival, and The Mesmerist.

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| On bad terms with their House Porter | 528 | ,, |
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| Call me at Seven O'clock | 380 | ,, |
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| Gendarme's Tribulation | 308 | ,, |
| Happy Recollections | 491 | ,, |
| Dr. Cornelius | 593 | ,, |
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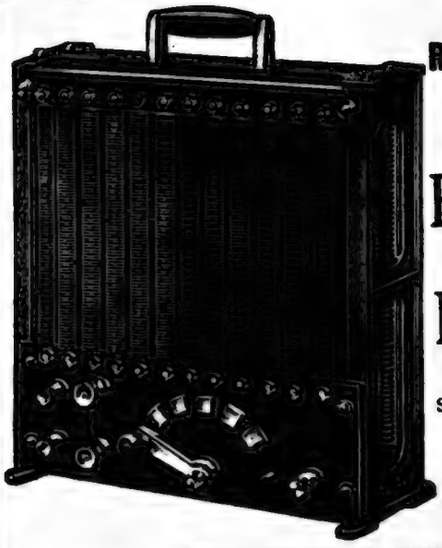

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# Review of Latest Productions.

## Williamson.

A Selig film of a typical Wild West flavour is issued by Williamson's this week, with the title The Squawman's Daughter. The Heroine, whose acquaintance we make in the first place in her father's log cabin, is in love with a handsome young cowboy, but her father has another wooer in contemplation and she is forced to run away with her lover. Some charming scenes show the two galloping together, with her father and lover in pursuit. They turn the tables on the latter in a highly amusing scene, in which the girl handles a revolver with masculine dexterity, but afterwards as they are seated together, oblivious of the rest of the world, the father and his companion go out and come back accompanied by the sheriff, who binds the young man and carries him off in a coach accompanied by the two ruffians. The girl unobserved has crept from the hut, and is seen galloping madly for help. Soon she comes up with a band of her cowboy friends and they mount and ride up with her. Two particularly striking scenes show the pursuit of the coach, which is at last surrounded by the riders and forced to stop, the prisoner being released. This scene is interesting for a picture of a very skilful piece of lassooing by the heroine, who pursues one of the runaway attendants and throws her noose over him and round his horse's neck.

## Hepworth.

A new Hepwix film is entitled A Convict's Dash for Liberty. A lady by the side of a stream is rudely disturbed by a convict, who is making a dash for freedom. The man tells her to go into the bushes at one spot and take off her outer garments while he commences behind another bush to remove his prison garb. Almost snatching the garments from her as she holds them out, he slips into them, appropriates her wig and hat, and gives her his discarded clothes. The poor woman half frantic gets into the clothes offered and rushes away along the bank from her assailant. The convict puts up a parasol and lies down quite at rest. A few warders creeping along warily through the bushes discover traces of the convict and presently come up to where the supposed lady is reclining. She jumps to her feet, feigning alarm as the warders begin to question her, and points down stream explaining where the man must have gone. The men lead her along with them to assist in discovery and all wade through the water. The poor woman who has had her clothes stolen, runs down the bank, keeping in the lashes as much as possible, until she sees a number of boats. Running down to the water she jumps into one of the boats just as the warders and their escort come along. They go to grasp and question the poor woman, but she shrieks out that their late guide is the escaped prisoner disguised. The men pull the hat and hair from the man's head, and then see how they have been fooled and the man is secured and led away by the warders.

Hepworth's also issue "A Heartless Mother." A father is standing with his little boy at the landing stage of a river. A little way off sits the mother, deep in her own thoughts. She is presently joined by a gentleman and encourages his approaches. Seeing the husband is turning to come up again, the artful man drops his hat near the water's edge and the husband picks it up and hands it to him. The husband remonstrates with his better half for entering into conversation with the stranger, but the woman sulkily flings herself down. The husband leaves the house once more with the youngster, and the woman is joined by her admirer, who tells his plan for displacing the faithful husband. A boatman is called in and bribed to make away with the husband. The villain pays the man his price and gives him a letter, which is to be delivered to the husband later, to entice him away. When the man returns with his child, he finds his wife still in an unpleasant mood, and is about to walk out again, when the letter is brought to him. He leaves the child and goes out of the house. He is conducted to the water's edge by the messenger, but no sooner has he put one foot inside the boat than he is seized by several men, who try to blindfold and secure him. The boat moves off down stream with the man still struggling. The brave man fights well, despite the numbers attacking, and with a tremendous effort he throws them off, tears the bandage away, and dives into the water and swims vigorously away. In the home the villain reigns supreme; he is enjoying himself in company with the heartless woman, who is laughing at the success of the plot. As they are conversing, the child enters. Calling out for his father, he goes to his mother and her companion. His mother is about to punish the child, when the father, drenched in water, rushes in, pulls the woman from the child, knocks down the villain, and caresses his boy. The woman runs to her lover, who is still on the ground, and helps him to rise. The husband, disgusted at his fickle wife's conduct, tells her to choose between her home and her lover. The woman stands beside her new love and renounces her child and duty, and, clinging to the boy, the broken-hearted father orders the guilty pair from his house.

## Vitagraph.

In The Patriot or The Horrors of War, issued by this company this week, a farmer is seen hard at work ploughing, when the distant sound of cannon reaches his ears and entering his home he announces his intention of going to the battle field. His wife expostulates in vain and we see him making his way along cautiously and coming upon a party of soldiers fighting. He is in the thick of the fray. The party are driven back and forced to retire. They are driven back to an old farm house, make a stand outside for a few minutes, but at last enter the building, barricade the doors and take up the fight from the inside. The enemy retire and take up the firing from a distance. The ammunition of those inside is rapidly giving out and the soldiers look at one another in desperation. The besiegers observe that the fire from the building has slackened and decide to charge. They rush forward, batter down the door, engage in a hand to hand conflict, in which all those inside are killed or captured. The fugitives, among them the farmer of the opening scene, are brought out and lined up to be shot. Meantime the farmer's wife is paiently awaiting and watching for her husband's return. She starts at every explosion, and at last puts on her shawl and goes out. She travels the same ground as her husband and comes upon him and the other captives, and just as the platoon is about to shoot she throws her arms around her husband's neck. The captain orders her away. She is torn from her husband's arms. At the same time the platoon shoots and kills the men, and she rushes over and falls on her husband's body as the soldiers march away.

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# CRICKS & MARTIN'S

No. 142. **Films.** THIS WEEK'S NOVELTY.

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A FIRST CLASS COMIC. Length 255 Feet. Code Word: "STRATEGY."

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Another Vitagraph film illustrates the misery which frequently lies beneath the glttering surface of an actress's life. A young mother, who is forced by poverty to work in a ballet, is found in her poorly furnished sitting room at the bedside of her sick baby. The doctor pays his visit, leaves some medicine and departs. The mother glances at the clock and realizes that she must soon leave for the theatre. She asks a neighbour to remain with the little infant during her absence. Dressing hurriedly, the almost frantic woman leaves her home, reaches the theatre, dresses for her part, and bounds out on the stage and dances alone or with other members of the company, light hearted and gay. To all appearances she has not a care in the world. In performing her duties the mother has, during the excitement, forgotten her troubles. She suddenly recollects, the expression on her face changes, and grasping her hat and coat she rushes out. As she emerges from the stage door, the neighbour is waiting for her. The poor woman fears the worst, and with the neighbour hurries home. Arriving there, the baby is lying on the bed apparently dead, and the poor woman falls heartbroken on her knees and sobs bitterly as the film concludes.

The Vitagraph Co. have also a story of the days of King George entitled A Rustic Heroine. The opening scene shows an old English farmhouse. The father, who is seated there with his daughter, places some coins in a bag and puts it in a cupboard, unaware that an evil-looking face is watching him from the window. A little later a stable boy enters and the girl takes some medicine from the cupboard and doses him. As the boy sits almost asleep in an easy chair, the man who has been seen peering through the window enters with two companions and overpowers the boy and also the daughter as she enters the room, forcing her to give up the key of the room, which they ransack. Afterwards, a plan occurs to the girl and she invites the band to a bowl of punch, into which she unobserved drops some laudanum. The men drink again and again until the bowl is emptied, stretch themselves and finally drop off to sleep. The young girl pushes open the trap door, throws the men in there, places a heavy table and chairs over it, and donning a shawl, dashes out. She runs to the stable for a horse, and rides wildly down the road. We follow her over the country highways until she arrives at a county inn. Here her father, with a number of men, is seated around a table drinking and smoking. The daughter tells of her wild experience, and the guests of the house, with a number of villagers armed with pitchforks, sticks, etc., accompany the old man and his daughter to the farmhouse, where some of the men jump down the trap and haul up the still half-stupefied robbers and bind them.

## Pathé.

Messrs. Pathé are to be congratulated on the cleverness with which they have handled a difficult subject in Animated Posters. The bill sticker plasters the posters on the wall in the usual manner and the various figures become animated—an exceedingly clever and laughable trick effect.

Wanted, A Son in Law on Trial, is the title of a comic film from Pathés. The idea of the film is that the modern emancipated woman needs a domestically minded husband to attend to the washing up, carpet beating, etc., while she is out about her business as a Doctor or Barrister as the case may be. An affectionate mother is seen putting a suitor for her daughter's hand through his facings. His proficiency at housemaid's duties is unexceptionable and he is selected to marry the girl, but afterwards the mother-in-law is made to understand that it is she who will have to do the housework.

A Hydropathic Cure shows how the tables were turned on an autocratic American visitor to a hotel, who worries the servant's life out by constantly ringing the bell, now for a cigar, now for matches and so on. At night time the Yankee throws himself, dressed, on his bed, reaches out for the bell rope and pulls it vigorously. The servant has, however, taken means to get his own back, and the Yankee finds he has released a shower bath, the water thoroughly drenching him.

Pathé's have staged the fairy tale of "The Beauty and the Beast" this week, a beautifully coloured subject, revealing the interesting story of the beautiful girl who is loved by a hideous animal, and, touched by its devotion, loves it in return, with the result that it resumes its previous shape of a comely young man, the pair being married and living happily ever after. Pathé's remaining films for the week are entitled The Border Limit (dramatic), Unlucky Winner (comic), and A School Friend (comic).

## Gaumont.

This company have a remarkable collection of films for the current week, indeed their output is so large that we are able only to notice a proportion of their subjects. Among these we notice a capital dramatic entitled The Dancing Girl. Scene one shows us the training school of many dancers—slum children dancing to a barrel organ. Their performance attracts the notice of a music hall manager who is passing, and one small girl, who gives evidence of more than average skill, is engaged by the manager, trained for stage dancing, and enabled to support her poor mother. Eight years then elapse, during which period the street girl has developed into a popular dancer. Clad in the correct ballet dress, she is seen performing on a music hall stage, receiving a bouquet at the conclusion of her turn from an old sweetheart. A wealthy man is in love with her, but the girl will have nothing to do with him, and he plans to carry her off, overtakes her and chloroforms her and bundles her into a motor. The sweetheart, a sailor, sees the assault and follows in a cab and after a long chase, forces an entry into the house into which the girl has been carried, knocks the villain senseless and carries off the dancer in his arms.

A shorter film of Gaumont make—Washing Day—is of the comic order. A stout washerwoman is seen on her rounds, collecting dirty clothes, which she places on a barrow pulled by her young hopeful, who pulls out a packet of cigarettes each time she enters a house and is severely cuffed when discovered. Warned by this rough treatment, at one of the stops he hides his cigarette in the basket of washing, which of course catches alight and is soon well burning. The old lady hurriedly rushes to a fire alarm and a motor engine is seen turning out from the station and comes up to the conflagration, which is soon put out, the conclusion showing the urchin getting rougher treatment than ever.

The Drunkard's Dream is another powerful dramatic from Gaumont. The opening scene shows a drunken brawl in a public house, where several men are playing cards. One of them is very drunk and after

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Published this week:—***A BRIGAND'S LOVE DRAMA.*** 558ft., **£9 6s.** net.

**A most exciting and picturesque Eye-Story of Rivalry for the hand of Chieftain's Daughter.**

***THE TRIBULATIONS OF ROLLER SKATING.***

**440 feet. £7 6 8 net.**

A screamingly comical representation of the efforts of very amateur roller skaters, contrasted with the perfect grace of habitues of the rink.

***INDIAN SORCERY.***

**318 feet. £5 6 0 net.**

A Great Trick Production with an Unexpected Sequel.

SEE AT ONCE THE GRAND SPECTACULAR FILM

## NEW YORK TO PARIS BY MOTOR.

**(An Eccentric Imagination of the Great Race).**

# Films for Hire.

Owing to our extensive Continental Connections we are able to Hire you all the Latest Films at the Cheapest Rates.

Music Hall and Two-Hours' Shows a Speciality.

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## Globe Film Trading Co.,

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upsetting the table, is turned into the street and assisted home by his pals. His wife approaches him timidly, but he gives her a push which sends her to the floor and then he falls into a drunken sleep and is visited with a terrible dream. In imagination he sees a meeting between one of his friends and his wife, who embrace affectionately and at last go off together. The drunkard follows in fury and comes up with them at a seat in the park and kills first his wife and then his unfaithful friend, himself being captured after an exciting and well presented chase. At this stage he wakes up, recognises it is all a dream and penitently embraces his wife.

Perhaps the pick of the Gaumont films is a comic entitled The Sedan Chair. A lady and gentlemen in old time dress are seen walking together. The gentleman calls a chair for his companion, who is enormously stout, but the chairmen will not accept so large a passenger until the fare is doubled, and then, by means of pushing and pulling, the lady is forced through the narrow door of the chair and carried off. After going some distance the bearers begin to tire and make frequent stops for refreshment, with the result that they get muddled, and at last try to pull in opposite directions, with the result that the chair is upset and the occupant badly shaken. At last the door of the lady's house is reached and a cluster of servants attempt to get their mistress out in vain. At last the top is removed and she is hoisted kicking into the air, and, after a thump against the wall of the house, is safely landed.

## Star Films.

This week the Star Film Co., of Rupert Court, issue the first three films of the famous Melies make, for which they have obtained the agency and we can only say that if subsequent productions come up to these in quality and plot the Star Co., is likely to obtain a profitable connection among English showmen. One of the best of the films is a comic entitled The Tribulation of Roller Skating. in which in the first scene the exceedingly clever movements of three accomplished professional roller skaters leads a family party, including an exceedingly stout man, to invade a rink and try the new exercise. As may be expected, some humorous antics are the result ; he upsets a servant with a tray etc., and at last the police appear and take him before a magistrate. To illustrate his offence a number of the officers don skates and a hilarious conclusion shows the capers they cut while attempting to pursue some criminals who inconveniently call for their attention.

Another Melies film is Indian Sorcery—a trick subject on lines which have already brought fame to the firm. An Indian magician, produced in the first place from a picture by his lady assistant, in his turn produces an egg from his mouth which swells to an enormous size, is cut in half, treated with a powder, placed together again and baked until a number of chicks hatch out. Afterwards the feat is repeated with the result of releasing two living babies.

The remaining Melies film is dramatic and sensational. It is entitled The Brigand's Love Drama and opens with a very fine Spanish dance by the heroine of the story—the daughther of the chief of a band of robbers. Two of the band are suitors for her hand and after a well depicted struggle on a cliff, one is hurled on to the rocks beneath by his rival, who returns to pay his suit to the maiden. The latter will have nothing to do with him and he commits suicide.

## "The Umpire,"

last week, says, "By the way, talking of cheap programmes reminds me that the kinematograph and the bioscope are not being used nearly as much as they could be with advantage. It is an inexpensive turn, and the pictures are always popular ; yet many managers of small houses use the flickering films as they use the overture and selection, that is, to fill up the bill and to make the programme last to its proper time. This is a mistake, and it would make for popularity and profit if really good and interesting living pictures formed a staple part of every performance. The range of subjects is limitless, yet to my knowledge one house (true, of no importance) has been running the same silly set of views for several weeks. If managers doubt the popularity of the pictures, let them put on an entertaining series, and then get the audience to vote for the most enjoyable act of the evening. I will guarantee that the scientific lantern will whack three-quarters of the other turns." Just what we have been saying for some four years past.


# MISCELLANEOUS ADS.

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GAUMONT'S Professional Chrono (1908), hardly used, quite new, with Tinter High power Arc Lamp, also Injector Lime Jet, 9 ft. Screen (opaque) on roller, Rewinding Apparatus, Extra Spools, 2,000 ft. of good film. Chrono mounted on substantial cabinet with drawers, and complete with tilting table. All guaranteed perfect, £45.- M.. Box 178, Weekly Office, Tottenham Street, W

FOR SALE, Beard's Perfect Projector, latest model, New, can be seen at Kinema Novelty Co., 22, Gresham Road, Brixton, S.W.

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FILMS FOR HIRE, all up-to-date subjects. Second-hand films for sale, large or small quantities; send for lists.—LIEVERS & BENNETT, Clifton Chambers, Blackpool

**TYLER'S Weekly Clearance List of Films.** Great bargains free on receipt of post card. **Walter Tyler, Ltd.,** 48, Waterloo Road, London, S.E.

FILMS for Sale. large stock from ½d. per foot, all in perfect order. Write for list and prices to REED, BROWN & Co., 148 Westgate Rd., Newcastle-on-Tyne

FILMS for Hire, all the Latest, and films for Sale. Keep your show up-to-date by hiring from The Bendon Trading Co., 71, Jamaica Street. Glasgow.

## SLIDES FOR SALE AND WANTED.

**SONG SLIDES on Hire,** American & English, largest selection, moderate terms.—**Walter Tyler, Ltd.,** 48, Waterloo Road, London. Lists Free.

WANTED, Second-hand Comic Slides, must be cheap and good condition.—J.C., Box 177, WEEKLY OFFICE, Tottenham St., London, W.

## MISCELLANEOUS.

A FEW bound volumes (No. 1 and 2) of THE OPTICAL LANTERN AND KINEMATOGRAPH JOURNAL. Contain many useful and interesting articles. Price 3s. 6d. each post free from the Office of the KINEMATOGRAPH AND LANTERN WEEKLY, Tottenham Street, W.

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KEEP YOUR SHOW VARIED by interspersing the best talent. The Regent Concert Direction provide Vocalists, Instrumentalists and Entertainers at short notice on the best terms. Write for prospectus.—Manager, Regent Concert Direction, Regent House, Regent Street, W.

# With the Showmen.

**At the Royal Picture Hall,** Newcastle, last week, A Sailor's Romance and Treasure Island were particular favourites. At the Star Hall of the same town, the headliner was A Duel with Dynamite.

**Pringle's Picture Palace,** Glasgow, has been featuring Noble Jester, Saved by a Newsboy, Wonderful Scarf, and Gratitude. At his Bijou Hall, Mr. Pringle showed Victim of Probity, Shadow of the Law, A Quiet Inn, and In the Days of Rebellion.

**Sydney Carter's** New Century Pictures re-open at the Victoria Hall, Sunderland, this week after the vacation, with a programme including Dieppe Motor Races, Black Princess, Monty's Motor, Biter Bit, Sausage Stealers, and Dressmaker's Dummy.

**Mr. T. J. West** provides an interesting programme for the first week of his season at the Shaftesbury Hall, Bournemouth, where the subjects include Wonderful Scarf, Magic Stick, Gardens at Versailles, The Sentry, and Tunisian Industries.

**The King's Pictures** are showing at the Market Street Theatre, Nottingham, and last week did good business with the holiday audiences, with a programme including John the Idiot, Gypsy's Devotion, Angel of the Village, Drama in Morocco, Kinematograph Evidence, Too Much Champagne, and Unlucky Thieves.

**The St. James' Hall,** Harrogate, continues to be occupied by the New Century Pictures, whose latest series includes Going to Switzerland, Cossacks of the Don, Rescued from Eagle's Nest, Fisherman's Boy, Burglar and the Baby, For He's a Jolly Good Fellow, Algy Becomes Athletic, Bertie's Sweethearts, Pay Day, Student's Ransom, and Day of Robbery.

**The New Hippodrome,** Barrow-in-Furness, gave the following programme during a recent week—New Hired Man, For Kate's Health, An Inquisitive Boy, Nero, Suffragette Procession, Pretty Typist, Australian Axemen, Black-Eyed Susan, Marathon Race, Japanese Girl, and Billy's Bugle.

**Mr. J. Duckworth** re-opened the Central Hall, Colne, on Monday, August 10th, the hall having been nicely decorated and re-seated with tip-up chairs. A good programme includes The Orphan, Father Buys a Picture, Showman's Wife, Duel with Dynamite, Magnetic Removal, Wild Coast of Cornwall, The Gambler, and Serpent's Tooth

**Mr. J. W. Newton,** of Worthing, is at present touring Scotland with the Fisk Jubilee Singers. Films of Messrs. Gaumont & Co., have been shown and wherever presented have met with great success. This week Clyde-Bank, Largs and Alexander have been visited and an evening cruise on one of the large Glasgow turbine steamers is booked for next week. Animated pictures are to be shown on deck.

**Mr. Dove Paterson** reports great business in Aberdeen and district, and tells us that he expects a record season. At this early date, even, the alfresco pictures are in great demand and have been featuring at the Turriff Flower Show, among other places, where the list of films included Two Orphans, Why Hubby Left Home, The Derby of 1908, The Clown Doctor, Two Unlucky Thieves, The Shrimp Girl, Toothache, Black Sorceress, Avenged by the Sea, English Cup Tie Football. A number of Mr. Paterson's popular Pictorial Trips, to the Edinbugh Exhibition and the Big Cattle Show at Aberdeen, etc., were also given and well received. Mr. Paterson's permanent show at the Alhambra, Aberdeen, is still going strong, a recent programme including Foreman's Daughter, She Would be a Suffragette, Too Old to Work, Burglar and the Baby, and Trip to Killarney.


# Second-hand Films.

**THE ARTOGRAPH,**
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**Charing Cross Road, W.C.**
*Telephone: 834 City.*
*Telegraphic Address: "Filmograph, London."*

| Subject | Length | Price |
|---|---|---|
| Newsboy | 785 | 6 10 6 |
| Reedham Boys' Drill | 275 | 2 17 6 |
| Mono R.R., Ireland | 330 | 3 9 0 |
| Post No Bills | 485 | 4 0 0 |
| Flat Dwellers | 400 | 6 6 6 |
| Preoccupied | 300 | 3 2 6 |
| Love versus Title | 720 | 5 3 6 |
| Race for a Wife | 850 | 7 1 6 |
| Mad Heroine | 625 | 6 10 6 |
| Kindhearted Tramp | 440 | 4 12 0 |
| Wanted, a Match | 235 | 2 9 0 |
| Parson's Picnic | 670 | 7 0 0 |
| Foul Play | 875 | 7 6 0 |
| Midwinter Night's Dream | 600 | 5 0 0 |
| Mechanical Statue | 450 | 3 15 0 |
| Axemen and Rough Riders | 400 | 4 3 6 |
| Hackensmidt v. Rogers | 1000 | 10 8 6 |
| Fun in a Fotograf Gallery | 785 | 6 10 6 |
| Overhead R.R, Eberfeldt | 225 | 2 7 0 |
| Retribution | 770 | 8 0 0 |
| On the Stage | 715 | 5 17 6 |
| Diabolo Nightmare | 385 | 4 0 0 |
| Ninette, the Little Model | 560 | 5 17 0 |
| Through a Microscope | 560 | 5 17 0 |
| Pirate's Treasure | 800 | 6 13 6 |
| One Man Baseball | 280 | 2 7 0 |
| These Gents are With Me | 200 | 2 2 0 |
| The Elixir of Love | 315 | 3 5 6 |
| The Wrong Flat | 625 | 5 4 0 |
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| Bathing Under Difficulties | 500 | 4 3 6 |
| Lost, Strayed or Stolen | 375 | 4 14 0 |
| The Starving Artist | 650 | 5 4 6 |
| 2,000 Miles Without a Dollar | 430 | 5 7 6 |
| An Indian Love Story | 600 | 7 10 0 |
| The Masquerade Party | 530 | 4 8 6 |
| Jealous Heroine | 425 | 4 8 6 |
| The Gipsy's Warning | 285 | 3 11 6 |
| The Kitchenmaid's Dream | 400 | 3 6 6 |
| A Fish Story | 450 | 3 15 0 |
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| Baby Competition | 412 | 3 17 6 |
| Bewitching Woman, | 595 | 5 18 6 |
| Billy's on Fire | 280 | 2 12 6 |
| Black Witch, colored | 330 | 4 7 0 |
| 100 Dollar Bill | 780 | 6 10 0 |
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| Christmas Eve Night, colored | 725 | 8 16 0 |
| Coiner's Daughter | 640 | 5 7 0 |
| Curing the Blind | 215 | 1 16 0 |
| To Err is Human | 475 | 3 19 6 |
| Drunkard in Spite of All | 445 | 4 3 6 |
| Britton's Promise, tinted | 890 | 8 17 0 |
| Go! Little Cabin Boy, colored | 806 | 10 4 0 |
| Cruel Joke | 610 | 5 14 6 |
| Doings of a Fool | 488 | 4 0 6 |
| Electrocuted | 396 | 3 14 6 |
| Fatherhood and Drunkenness, tinted | 510 | 5 1 6 |
| The Varnished Seat | 200 | 1 0 0 |
| Flower of Youth, colored | 346 | 4 15 0 |
| Page boy and the Baby | 560 | 3 10 0 |
| Funny Faces Competition | 314 | 2 19 0 |
| Uncle's Legacy | 728 | 6 1 6 |
| Haunted House | 478 | 4 10 0 |
| Baby's Misfortune | 355 | 2 19 6 |
| Hostage, colored | 626 | 7 12 6 |
| Modern Painter's, colored | 445 | 6 3 6 |
| Frog, colored | 215 | 4 2 6 |
| Japan en Fete | 346 | 3 5 0 |
| Manners and Customs in Australia | 510 | 4 15 6 |
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